NEW YORK'S FIRST TASTE OF A STYLE THAT PLEASES PARIS. .. dary Carden in Thate but the Re

Basia, Challapine, in "Mentidele" Sibyl Sanderson a Planes Amb. Cavalleri's Signal Triumph in Paris Undress always comes to the American theatre from France. Before "Grange Blossoms" and its successors shocked local taste into calling for the police similar pieces had been acted at the Folies Bergère and other homes of more or less polite indelicacy in Paris.

Décolleté opera has long been deleyed in reaching New York, but it has finelly bolle-bere just as directly from the long of the here just as directly from the large translation of the large translati

In a way this sind of opens had a second on the condition of the condition French composer, first wrote prevas of understanding the beauty of Markenian son, who had made her a that success it his opera "Manon." Camille Faint Success it his opera "Manon." Camille Faint Success in the same purpose and composed "Phryne, in which the beautiful Auterican societies, appeared at the Opera Comique,

appeared at the Opera Comique.

"Thais," which was sung at the Opera in 1894, was the last opera especially composed for the American soprane, who had also appeared in "Le Mage" and had in fact made her first appearance in "Legare monde," also composed especially for her by Jules Massenet.

The opera of undress as an art form pleased the Paris public tot much to be dependent on the charms of one composition of the experiment to ravish the eyes of the Paris public. Tous pear in scan drapers of the recompantment of pleasing music became in a measure the specialty of the American singular at the Opera Comique. at the Opera Comique

Mary Garden has been the most recent favorite there, and for her Camille Erlanger composed "Approdite," which in theme as well as in costume was declared the most décolleté opera that had yet been sung in Paris. Oscar "Hammerstein, with all his generosity toward the modern French repertoire, has not had the courage to any nounce "Aphrodite," nor has the work been sung as yet outside of the Opéra

"Thais" has never been compelled to stand on its merits as an operation was the always had the pictorial manufacture of some noted stage beauty. After Miss Sanderson came Miss Garden, who has not yet sung the opera in Faris, as it is not in the répertoire of the Opéra Comique but first donned the drapertes of the Egyptian courtesan in Brussels. It has already been settled that she is to make her first-appearance as a member of the company at the Opéra in Paris next season in this opera." It was 'nafural that so 'noted a stage

beauty as Lina Cavalieri should have thought of the rôle as a good medium for her talents and more than two years ago she made her first essay as the Massenet heroine. This was in St, Petersburg, where she sang with the famous Battistini.

Later the two appeared in the same opera in Rome and Milan. Such triumphs did not satisfy Mme: Cavalieri, who knew that no audience in the world would become so enthusiastic over Massenet's works as the Parisisme, and above all over "Theis."

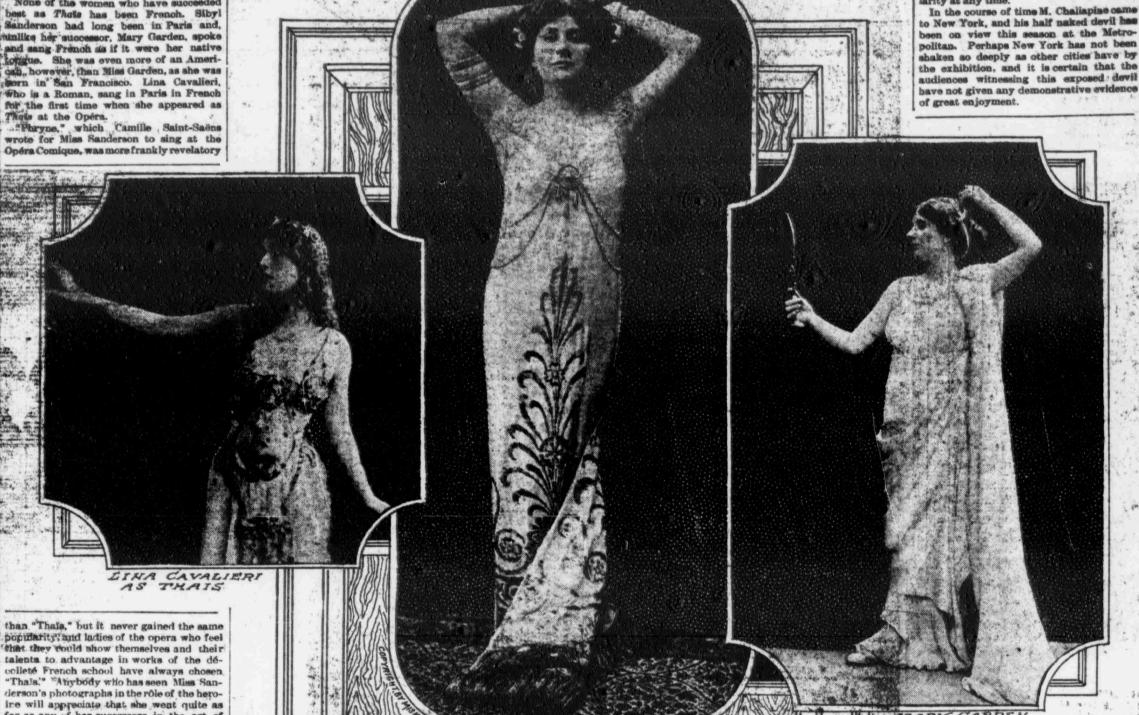
Mmerakevalieri had never before attained the heights of the Opera, all her appearances in Paris previously having been made at the Italian performances in the Theatra Sarah Bernhardt. With "Thais"; elbow, which like Katisha's was worth going she was able to win success at the National cademy of Music, as the Paris opera house

Faithful to beauty and Massenet, the audiences crowded, the theatre at every performance, and their desire to witness this traditional combination had not been satisfied when the August ricadness fell on Paris. So Mme, Cavalieri had to return to exhibit, again, the, beauties, of Italian

outlines revealed to the accompaniment of such characteristically Gallio music ils Massenst's.

None of the women who have suco best as Thate has been French. Sibyl Sanderson had long been in Paris and, minlike her successor. Mary Carden, spoke and sang French as if it were her native longue. She was even more of an American, however, than Miss Garden, as she was born in San Francisco. Lina Cavalieri, Who is a Roman, sang in Paris in French

Opéra Comique, was more frankly revelatory



popularity, and ladies of the opera who feel that they could show themselves and their talenta to advantage in works of the décolleté French school have always chosen "Thais." "Attybody who has seen Miss Sanderson's photographs in the rôle of the heroire will appreciate that she went quite as far as any of her successors in the art of delicately disrobing for the operatic stage

It was in "Phryne" that Jane Harding. who had been well known in Paris before she decided to sing in opera, was pelted with vegetables, fish and similar missiles by the furious wives of some of her former admirers who had on her first appearance in public the opportunity to give expression to their feelings. She naturally re-tired under such a fusifiade, and "Phryne" disappeared along with her.

Miss Garden's draperies as Thais are of pale pink, brocaded in gold. The boundaof satin are conveniently indicated on the back by a large buckle of brilliants There is a voluminous cloak that occastonally covers this single flesh colored drapery.

When she has begun to repent, as the heroines of Massenet usually do after their unsparing revelations of beauty in the opening acts, Miss Garden is draped in many folds of pale blue filmy weaves, diaphanous but so numerous that no suggestion of outline is visible beyond the contour of an miles to see.

Mme. Cavalieri. jewels, which render the costume heavier but serve to outline more sharply some of the curves that might otherwise be indistinct by reason of the filmy drapery. Miss Garden wears a long satin train, whereas Mme. Cavaljeri wears draperies that barely touch the ankles.

It had been the hope of the Italian prima and New York's first Thais was American, acter. not Italian.

The arrival here of undress in opera

Couried in securing the rights to the work | an undress of an altogether different char-

THEODORE CHALIAPINE AS MEPISTOFEGE.

For the last five years Russia, Italy and then Monte Carlo have been admiring the dates only from this season, as previous performance of a Russian basso who was as Petersburg all over Europe. This nu-

wonderful as an actor as a singer. Above donna to sing the rôle of Thais here, but have brought forth only "Manon," "Le all, he was praised for a performance of Mr. Hammerstein was prompter than Mr. Cid" and "Werther." Simultaneously came Mefistofele, in which he left the upper part of his body bare and covered it with a shiny powder that gleamed in the footlights. On the strength of this single rôle the fame of this Russian travelled from St

and this dancing does not mean the usual ballroom dancing, but the intricate and

forceful dancing of every possible com-

"Beginning first with the poise of the body

and its proper balancing and rhythm, which

lie at the foundation of all dancing and

of all calisthenic work worthy the name,

the pupil in sesthetics will before many

lessons essay difficult dances like the Spanish, the skirt, the buck and wing, the German

folk dances, that are very difficult indeed,

for they require prodigious strength and

quickness. There is absolutely no moment

fatigue are evidence of their beneficial

of repose, and perspiration and healthy

"I believe a young man who has learned

how to do the buck and wing, which I pre-

sume may be said to be our national dance,

and can go through with it from start to

finish without a break has laid the founda-

tion of a healthy physique if he lacked it in

is wrapped in a voluminous cloak. In the him in the completest abandonment of the dance, while Mefistofele writhes in deepest thought. Suddenly he rises and throws back the cloak, revealing his bared flesh to the gaze of the polite public that gathers at the Metropolitan. In spite of the animated dancing and

The exposed chest of the demon is not

shown when he appears on the scene. He

tofele," which has had no sustained popu

larity at any time.

the effectiveness of the tableau when the enormous Russian rises to his feet-he is well over six feet-the audiences remain rather composed. There is the usual frigid handelspping that follows the fall of the curtain. According to operatic tradition the en-

thusiasm awakened by this scene should be frenetic. Victor Maurel, who is an authority in every device of operatic mise en scène, gave his opinion as to the rather cold manner in which the act is received here.

Mefisiofele appears partly nude. The contrast is sufficient to destroy the interest of the audience."

It is more probable, however, that New Yorkers have not acquired as yet any great sympathy for low cut opera in whatever form it may be manifested.

ance in disrobing made the scene startling CLEANING PASTE enough to give new life to Boito's "Mede-

WAYS TO KEEP IMITATION GEMS BRILLIANT.

The Lustre of Rhinestones Not to Be Re-stored Once It is Lest, But It Can Be Preserved —Care of the Setting —Jewelry

That Can't Be Washed-Use of Cyanide! It is well known that women who own valuable jewels frequently have them dupli-cated, imitation stones being substituted for the genuine. This is done, of course, to preserve the originals against loss or theft. These imitations, most of which come from Paris, are sometimes so skilfully made that even experts cannot without a careful examination discover them to be counterfeits.

The stones most frequently imitated are diamonds, some of which are made of a specially prepared paste. Others known as rhinestones are becoming more and more popular and find a place in brooches, earrings, barrettes, hair combs and similar articles of personal adornment.

A common problem among women who wear this jewelry is how to clean the stones in such a manner as not entirely to destroy their lustre. Few women know how to perform this operation successfully, and the result is that when the stones get soiled The fact of the matter is that when rhine their character is very appare

stones have once lost their lustre and brill-iancy nothing will restore these qualifies to them. • But fortunately there are means of preventing loss of lustre.

One of the best ways of doing this is to prepare a warm water bath, taking care

that the liquid is perfectly free from any gritty sediment before immersing the articles of jewelry. Allow the jewelry, to remain in the water two minutes, then remove and scrub with a stiff brush.

Rinse off the soap by plunging the pieces into a bowl of clean water and then place them in a box filled with jeweller's sawdust and allow them to remain there for half an hour or until all the water has been absorbed. When dry whisk off any fine pieces of wood which may adhere, by means of soft brush, and rub with a soft cloth.

If the setting of the stones is of silver. this method ought to restore the jewelry to its former attractive appearance. If after this beth, put the jewelry into a bowl of cyanide of potash. Rubber gloves should be used in order to prevent the cyanide from touching the flesh. The jewelry should be allowed to re-

main in this solution only a moment, a mere dipping is generally enough. The cyanide would entirely destroy the jewelry if the immersion were longer. Just as soon as the piece is removed from this solution it must be placed in a bowl of lukewarm water, so that the cyanide may be

This treatment is only possible where the rhinestones are set in silver, platinum bacchanal scene the dancers whirl about or gold. When stones are not entirely surrounded by some metal the only way to clean them is by softly brushing with a camel's hair brush.

Many women destroy rhinestones in

their efforts to clean them simply because they do not understand how these stones are set. Most imitation stones are sim pieces of glass and are really softer and easier to scratch than the ordinary window panes. Their brilliancy is obtained by the tips of lead or the aluminum in which

the tips of lead or the aluminum in which they are set.

Hence it will be realized that scrubbing and liquids, even water itself, will have a tendency to loosen these tips and allows dust and moisture to find entrance between the stone and the lead foil. Rhinestones of the better quality, which are made of a composition, can be cleaned with soap and water just the same as diamonds and may then be dried in jewellers' hot sawdust.

stones set in silver or any other m stones set in silver or any other metal is to scrub them with prepared chalk and a stiff bristled brush. The only successful way of cleaning tipped stones which are in raised settings is by carefully brushing with a soft brush, and this should be done immediately after the jewelry has been worn, so that the dust shall not work its way into the foil or aluminum.



OUTSIDE A FASHIONABLE DANCING SCHOOL.

THEY SEE THE REAL WALTZ stood shoulder to shoulder in declaring that the dancing of the great mass of people is absolutely wrong, that they cannot dance twostep to waltz time. But that is about DISCOVERY DANCERS OF THE as far as we have got until the present time. TWOSTEP ARE MAKING. when the comic opera is helping us out a little.

"We have talked waltz at our meetings, The True Waltz Exhibited on the Stage—Re-form the Buncing Masters Can't Effect —Bancing as Exercise—No More Amawe have taught it in our classes, and yet you go to a fashionable dance at present and just as soon as a waltz is started by the tent Cotillon Leaders—Paper Favors. orchestra you will see people get up on the A successful musical comedy now being floor and go through the evolutions of the performed in this city has helped the dancing twostep, absolutely, wrong in time, balance, rhthym, and of course in consequence absolutely grong in grace and charm.

masters in their business.

"For the first time in rears, and one dancing master, "neople inve seen in that play the waltz danced, the real walks, now the hybrid arrangement that has many "It is about twelve years ago that the twostep was first introduced and it spread through the country like wildfire. One queraded under the name for years. reason for this was that it was very easy "I have been amazed at the number of a few home lessons were sufficient, half a dozen at most at a dancing school, while

people who have come to me after seeing that play and said that after they had been | to learn the glide it might take two or three

hop waltz, as ugly in its way as the twostep, and is far removed from the beautiful dance that originated in Vienna, went to Paris, where it captured all hearts as the valse and then crossed the channel to London, thence to the United States, where it gave opportunity for such exhibitions of exquisite grace and allurement as have

never been seen before or since. "The only dances that seem to vie at all in favor with the twostep this winter are the barn dance and the Boston. As a lover of good dancing I can see no excuse for such popularity as is accorded the barn dance, which more nearly resembles a romp than anything else.

"It is something like the old time military schottische, only in that after the schottische step there was a waltz movement, one, two, three, hop; one, two, three, hop, hop, hop, &c., but now the twostep is introduced in place of the waltz finale. "About eighteen years ago all the square dances had a set of steps introduced which

were called balancing to corners. The Boston of to-day resembles the balancing to corners more nearly than any other description I can think of at this moment. It does not require any guiding at all and I believe that its popularity is due to the fact that it can be danced in a small space, twelve feet even, if the dancers are expert. "All the old fashioned square dances have gone out. They are no longer seen in the ballroom, although we teach them

in the schools, for it is necessary that a pupil shall know something besides waltz and twostep to become proficient in grace. "To my mind the greatest progress along the line of dancing is in the way of esthetics, which is a sort of calisthenics and dancing combined given with appropriate musi-cal selection. It is designed to combine the

dance, which may vary every few days from the simplest form of skirt dance, a dance like the daffodil for instance, perfectly comprehensible to the child, to the most

taught as part of the curriculum. The normal schools, the high schools in this city and elsewhere have fallen in line. The Ethical Culture School, advocating the teaching of everything that pertains to the highest and brightest part of life, has taken up the subject enthusiastically.

"At the term of the Wadleigh High School ending last spring eight of the gymnasium numbers showed the influence of this new kind of work and in line with that reports come in showing that all the universities are to make dancing of this nature a part of the regular gymnastic curriculum. This has always been the case at Annapolis and West Point; but now Yale, Harvard and others have followed suit

the beginning and has emphasized it if it "Of course the æsthetics, being more or less class work, do not draw on quite so large a patronage of men as of ladies and children. Most of the folk and national dances, as well as the preliminary work of the calisthenic nature, have to be done the calisthenic nature, have to be done alone, and consequently there is not the incentive to mixed dancing. At the same time it is surprising the number of men I have for private lessons, who come to me to learn these difficult steps instead of gymnesium work.

"One young lawyer tells me that he has never danced on a ballroom floor in his life in public, but he is an expert in the buck and wing, the clog and the Spanish and Bulgarian dances, all of which he has learned simply for their beneficial effect on his health.

his health.

"I am repeatedly asked if the cotilion is still as popular as ever. Of course it is, for it brings an evening to a fitting climax; it is picturesque, animated, gives a girl a chance to test her popularity and furnishes a very pretty spectacle for the onlockers. Consequently it will be a long time before it is cut or of the dancing world's list of an low mants.

"But the cotillon to-day presents new features worthy of notice. In the first place all the well known cotillon leaders have dropped out and have left no succes-sors. No longer do you read in the morn-ing paper that Craig Wadsworth, Elisha Dyer or any of the other men whose names were at one time associated with that form

Dyer or any of the other men whose names were at one time associated with that form of gayety has led a cotillon of two or three hundred couples the night before.

"Their place is now taken by the professional dancing master, who is hired to lead the cotillon and is expected to furnish figures, favors and a personality sufficient to keep the interest alive and to make this difficult dance a success.

"I consider a man who is willing to do this without being paid a perfect marvel.

football. The couples dancing are divided into sides and the object is to put the ball through the opponents' wicket. This is a very lively figure and creates a good deal of amusement.

"The expensive favors of the old time cotillons are seidom seen now. Paper favors take the place of gold and silver. mOftenties a hostess provides her own favors, but where a dancing master is engaged he usually prefers to get the favors

them and the figures he presents.

"Now in regard to a very simple matter but one which each year has to be emphasized anew; I refer to the manner of holding the partner in the waltz or twostep.

"The correct pose is for the gentleman's right arm to encircle the lady's waist while



and see the number of cotillons that these leaders took charge of I am amazed at their good nature. I know that after one cotillon of about two hundred couples I am exhausted.

am exhausted.

"There are some figures that are always popular, like the confetti and the mirror. One recently tried with great success is the Red Cross. The ladies donnurses' caps and

Red Cross. The ladies donnurses' caps and tie little red pasteboard crosses on their left arms. The gentlemen tie handkerchiefs above their knees to represent wounded soldiers.

"In the skiddoo figure the leader presents six cards to three couples dancing. They must not dance so long as the cards are in their possession, and the object of the figure is to keep the cards moving as rapidly as possible.

possible.

In the football figure two large wickets about four times the size of the average croquet wicket are placed at either and of the ballroom. They are decorated with

THE POOTBALL FIGURE IN THE COTILLON.

dancing for years they had suddenly waked up to the knowledge that their steps are all wrong, that their time was out of balance and that all they had been doing was corne mitting dancing solecisms, romps and rackets on a ballroom floor. This is quiter commentary on the dancing profession that they should have to see a compensation to find out what has been obvious all along and what we have all been doing our best

"There are four associations of dancing

toward the other extreme of simplicity.

"But whatever the cause the twostep succeeded with little difficulty in ousting the waltz, the one classic in social dancing to make them doe for a great number of Occasionally a middle aged couple will years.

seasons before one arrived at perfection Another reason may be that too many dances had been taught with complicated steps of one kind and another, a dozen different sorts of polkas, redowas, schot-

advantages of both exercises, and every day we have evidences that its popularity for the future is firmly assured.

strentious folk or national dance. "In the public schools æsthetics is being